

Red & White Moves Ahead With Vigour; More Men Needed

Rehearsals for the Red & White Revue have been progressing very satisfactorily. All parts in the production have been more than adequately filled, although two or three additional males can still be used in the chorus.

The Montreal newspapers have been very cooperative about publicizing the show, which will run from February 7-16 in Moyse Hall.

In addition, Murray Yaffe of Gould Outdoor Advertising Company has arranged for a free billboard of 500 square feet to publicize the Red and White. The billboard will be placed in a prime location of the city — on Decarie Boulevard right in the heart of Snowdon — and should be up by the middle of next week.

Tickets

Tickets for the show will go on sale on Monday, January 21, at the Union Box Office. Prices are \$2.25 or \$1.75.

This year's Revue, "Something for Nothing", promises to be one of the wittiest and funniest shows that McGill has seen in a long time. Written by Stan Hartt and Dave Mayerovitch, the satire revolves around Quebec politics and the Social Credit Party. The cast includes several students who have performed professionally, veterans of previous Revues and many newcomers.

The technical work on set designing and building is going ahead on schedule. Karen Gray's poster publicizing the Revue has been chosen from several submissions as the official campus poster.

"We're Social, Not Socialistic", Says Swedish Diplomat Grauers

by DOUG WILSON

"We feel horrible when we hear people call Sweden Socialistic. We are social," said the Consul-General of Sweden, I. Grauers.

He interpreted the philosophy of the Social Democratic Party as "a

desire to shrink the distance between rich and poor. Now we are all poor" is the criticism of opposition parties, he added.

Grauers spoke of some of the measures used to achieve this "leveling" in Sweden. "The more you make, the more you pay — with acceleration", was his com-

ment on graduated corporation and personal income taxes which are harder on shareholders than the North American tax structure.

The Consul General claimed that with the Swedish government's medical care plan "you can afford to get sick." Questioned about his country's high suicide rate, he stated: "I didn't know about it in Sweden".

He mentioned that it was only since he came to Canada that he had heard of his countrymen's "drinking habits, midnight sin."

Too Frank

It is his opinion that "perhaps we are a little too frank in our statistics".

Since the Second World War, Sweden has had no unemployment. Grauers attributed this to economic planning and said that "in fact, we have had to import workers."

In answer to the question of a member of the audience, he said that there is no socialization of industry in Sweden as the government undertook the development of national resources, transportation facilities and other basic industries from the beginning.

He said that there is, as a rule, no government intervention in private enterprise. Exceptions are made "in cases of need — depressions," however.

The Swedish government just appointed has a committee of twelve members to do long range planning.

Inflation

A student commented that Sweden has had trouble with inflation since full employment. Grauers replied: "This is true. I think we started the pension plan too early, before we could afford it."

He said that legislation requiring federal permits for house-building is used to combat inflation by limiting the demand for materials and labour. "Whether this will work is doubtful," he added.

"It is important that industry works. There have been no strikes for twenty years due to a collective bargaining agreement between unions and management," Grauer stated. Wildcat strikes are forbidden by Swedish trade unions, and all contracts are worked out two years in advance of their enactment.

Examining Sweden's foreign policy, Grauer said that it was based on "non-alliance." He stressed their willingness to cooperate with the UN. Swedish personnel have acted as "supervisors" in Korea, the Middle East and the Congo.

No NATO

Not a member of NATO, Sweden wants "our liberty, our freedom of movement". Additionally, their government felt that joining the

Atlantic Alliance would have led to "Finland being absorbed by the Communist Bloc."

Grauer stated that NATO powers no longer take exception to Sweden's neutrality, because "they know that we spend more on defence than we would if we were NATO members".

No ECM

Sweden is not a member of the Common Market, again not wishing to give up "national power". However, she is contemplating associate membership in "three, four or five years".

Social Democrats have held uninterrupted power since 1932, except for a conservative "vacation government" which lasted two months.

In the 1960 elections they acquired a majority amounting to 50.8% of Sweden's 232 seats. Grauer praised this result as lending security yet "limiting extremes".

Women's Union Calls Nominations For Treasurer

Applications are being called for the position of Treasurer of the Women's Union to take effect immediately and to last until July of this year.

The vacancy is due to the resignation of Judy Van Vliet, former Treasurer, who was elected Vice-President of the Women's Union last November.

Anyone interested in applying for this position is asked to leave their applications at the Women's Union Office in R.V.C. before 2 pm today. All female students in Second, Third, and Fourth year are eligible.

The applications should contain the name, address, and phone number of the applicant, as well as her faculty and year, academic percentage, and a list of the campus activities in which she has participated.

Students are reminded that in order to qualify for any position on the Women's Union Executive, they must be academically clear, and have attained a minimum of 65% in their studies.

No signatures are required on the application as the Treasurer is appointed.

Roz Saginur, President of the Women's Union stressed the fact that past campus activities are not as important for this position as are proven responsibility and capabilities.

Change Of Course

Students in the Faculty of Arts and Science will have a chance to change their registration in second term courses only during the change of course period extending from today, January 11, until Friday, January 18.

Students wishing to change a course must obtain the official change of course forms at the Assistant Dean's office in the Arts Building. Three (3) forms must be completed and turned in by the student. The student should call back in one week to receive his copy which will be signed if the change has been approved. Merely turning in the forms does not constitute authority for the change.

No changes will be considered after the deadline date of Friday, January 18.



Swedish Consul General I. Grauers yesterday addressed a group of students in the Union, discussing Sweden's approach to questions of government activity in society. The visit was sponsored by McGill's NDP's.

Electronic Brain Assists Province In Deciding Bursary Distribution

by LISA BORENSTEIN

The Quebec Department of Youth has outlined the new government policy to process

student bursaries mechanically. Hector Joyal, Director of the Provincial Aid to Student Service described this method for fairly distributing government aid to an Education Committee of Sir George Williams and McGill University students, headed by Myron Echenberg, chairman of the McGill Education Committee. The meeting took place in Quebec during the Christmas recess.

"The information fed into the machine includes parents' salaries, students' incomes and expenses," Echenberg explained. The machine operates on a set

formula and accepts three basic exemptions; a basic exemption for a parent, of \$2,000; for the partner of a married student, of \$1,000; and a basic exemption for each child dependent on the parent of the married student. This final exemption varies in proportion to the age of the child — up to five years of age, \$250, six to seventeen, \$300, and students of eighteen, \$350. The contribution the parent is able to make to the student's education is then judged graphically on a net income scale which ranges from \$1,000-\$10,000.

In this way the amount the student needs is determined.

Improvements

Echenberg pointed out that the Department of Youth is anxious to have the various student associations offer suggestions as to how they think the system can be improved. Joyal, on behalf of the Department, said that these remarks would be studied by the youth minister and the Cabinet.

This year marks the first in which the IBM system has been used and 55,000 loans have been made. Echenberg explained that naturally some difficulties had arisen concerning students who felt that they had been treated unfairly. However, he went on to say that these injustices were being remedied at full speed, and that Dr. Knowles, the McGill Student Aid Officer, was working in close co-operation with Quebec, and was meeting with the students who claimed they had been unfairly treated.

Faculty Advisors

Students wishing to obtain advice on their programs may make appointments to see Faculty Advisors as follows:

Arts: Professor McCullagh, Rm. W 235. Professor McCullagh will see students from 8:45-9 am Monday through Friday, and 2-2:15 pm on Monday, Wednesday and Friday.

Science: Professor Melamed, Rm. 202, McConnell Engineering Building by appointment with the Secretary of the Mathematics Department.

Commerce: Professor Marshall, by appointment with the Secretary of the School of Commerce.

BYLINE C.U.P.

Excerpts From Canadian University Press

by
EVE COUPLAND

Second term at McGill could well be termed the "time for the theatre". Between the beginning of January and the middle of March, many student productions of varying quality hit the creaking boards of Moyse Hall. The Red and White Revue, an English Department production and perhaps a Flying Carpet are the habitual fare of second-term theatre-goers. Other universities have already had their "all-student revue", and others have attempted, also with varying degrees of success, more serious dramatic productions...

THE UBYSSY (VANCOUVER)

Towards the end of November, the students at the University of British Columbia were entertained with Fry's play, "The Lady's Not For Burning". The reviewer was not impressed.

"The trouble with the University Players Club production of 'The Lady' is that no one, least of all the director, seems to have stood back at a distance from the play in order to get an all-round view of the movement within. The notion obviously ran through the director's head that this was to be played as a series of funny scenes in which the serious element might be conveniently submerged..."

"Certainly, the decision to treat this comedy as a light farce was the alpha and omega of error", concluded this dissatisfied reviewer.

THE SHEAF (SASKATOON)

Nor was this the most unhappy reviewer. At the University of Saskatchewan, a play was presented. The result was one of the most vitriolic reviews ever to be presented in a student newspaper...

"Live theatre in Saskatoon was put back about ten years by the Drama Directorate's production last weekend of 'Oliver, Oliver'... It was the do-or-die first effort of the Directorate and had apparently died."

"Every error in the book of play production was artfully employed by Mr. Poole. The facial make-up was badly amateurish, and theatrical costuming was non-existent... Even if the acting had, at some time during rehearsals, reached an acceptable level, it would have been expecting a lot to ask these people to maintain it under the circumstances — without any sort of stage-craft... For all the actors, except Alexander, the most complimentary remark would be that one realized that they were trying."

"This play in these surroundings, did nothing but sap the talent of the actors so thoroughly that it began inevitably to sap also their reserve of experience and display it pitifully before an audience which was given nothing to divert its attentions."

"However, it turns out that the Drama Director's most telling handicap was his own misinformation. If it is true that the play was 'Designed, Produced and Directed' by David Poole, then he has eliminated three possible vocations in one grand coup."

THE RYERSONIAN (TORONTO)

At Ryerson, they have managed to stage their annual revue already. The road to a revue is not always the easiest, and the producers encountered a hurdle or two.

Six days before opening night, the director Ralph Hicklin became ill, and was hurriedly replaced by CBC choreographer Walter Burgess. Meanwhile, the dean of the university, H. H. Kerr, insisted that a staff member attend all rehearsals, and so the head of the English department, J. McAllister and RTA chief, S. Perlmutter attended every runthrough.

As a result of this staff supervision, four days before opening night, McAllister objected to a skit that lampooned the United Church's stand on Roman Catholic immigrants — so out it went, and the authors hurriedly replaced it with something else.

Soon however, the big day arrived and the show that "poked fun at everything from Ben Casey to Ryerson" hit the boards. It did well apparently, and the Dean of the University was heard to admit that:

"It's the sort of show RIOT should be, the skits were topical and well-written... yes, I even howled."

So despite drawbacks they did it...

AND ELSEWHERE...

They had a revue at the University of New Brunswick too. Not quite as successfully as Ryerson, however.

"Our annual variety show, the Red 'n' Black has partly won and partly lost. The cast had to work under poor stage conditions, hampered by drab, sloppy scenery and backdrops, and poor sound amplification. All in all, the show was choppy and lacking in flowing vitality..."

At Mount Allison they presented The Lesson by Ionesco and A Phoenix too Frequent by Fry, and at Carleton, the students presented "Club Soda", an allvarsity revue, which "failed despite a good script". The Assumption University of Windsor performed Robert Andrey's Thunder Rock which in the same review was "an overwhelming success", "not of a professional calibre", "good" and "guilty of periodic lapses in technique". The OAC-OVC Macdonald Institute presented a play called "Collect your Handbaggage", and Dalhousie University is planning to present the musical "Guys and Dells" this spring.

So students across the country are spreading Thesbian wings. Our "Stratford-in-Moyse-Hall" has yet to entertain the McGill thousands. So in a short time we too will be watching our classmates as they "strut and fret their hour" where a lecturer used to stand...

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SZO Acts, Dances And Learns Hebrew

The Student Zionist Organization's program for this term begins on Sunday, January 13.

SZO plans a Dramatic Presentation to commemorate the 20th Anniversary of the Warsaw Ghetto Uprising. The Director is George Bloomfield of the National Theatre School of Canada. Auditions for all interested will take place in the Zionist Building Auditorium at 8 pm Sunday.

A rehearsal of the Performing Dance Group will be held at 5 pm, Sunday. Hebrew lessons, given by Michael Givon, begin on Sunday, at 7 pm, in the Board Room. Participants are asked to bring notebooks.

Alabama Kills Negroes' Hopes To Attend All-White University

TUSCALOOSA, Ala. (CUP-CPS)— The University of Alabama has apparently ended for the year the hopes of three Negroes to attend the all-white university.

The school suddenly announced that admissions for the coming semester were closed and only completed applications would be processed.

The applications of the three Negroes were included in those "uncompleted".

This is the fourth consecutive semester for which applications have been closed in advance of public notice.

The Alabama Governor stated

late last year he would do everything in his power to block integration at the University.

Page Turns New Leaf

"The Page", a twice weekly publication of poetry by McGill students will reappear on Monday, January 14. Copies may be obtained at the McGill University Bookstore, 3416 McTavish St.

Students are asked to submit their typewritten manuscripts by placing them in the manuscript box on the main floor of the Bookstore. Anyone who wishes his manuscript to be returned should call the editor, Seymour Mayne, at 845-6037, 6-8 pm, Monday to Friday.

PREVIEWS

Today

LIBERAL CLUB: Important meeting for all members to prepare for model parliament campaign. 1 pm, Union Club Room.

A.S.U.S.: Important meeting for all executive. Everyone please attend. 1 pm, Union.

FIRST AID COURSE: Exam next Tuesday. All registered in course are eligible. 7 pm, B-21.

MCGILL FILM SOCIETY: "Day Shall Dawn", directed by Aaejay Kardar, Pakistan 1958. 4, 6:30 and 9 pm, PSCA.

CURLING CLUB: 2:5 pm, Montreal Caledonia.

RIFLE AND PISTOL CLUB: Rifle 7-9 pm, Pistol 9-10 pm, Rifle Range in the Gym.

S.C.M.: Discussion: "What Is Man?". Everyone welcome. 7:45 pm, SGM House, 3625 Oxenden.

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SEC Awards Design Contest

The Students' Executive Council will award a \$10 cash prize for the best design submitted for 2nd awards certificate.

The design shall be 13" x 9", and in not more than 3 colours or shades. In addition, the design must include the following wording or features.

"Students' Society"

"Bronze Award"

"McGill University Montreal"

"in recognition of services rendered to the Students' Society in the academic year..."

All other wording, and all arrangement of wording is left to the designers' discretion. A space shall be provided for the insertion of the name of the recipient, and spaces for signatures of the President & Secretary-Treasurer.

Closing date is January 31st, and entries with the designer's name, faculty & telephone number on the back, shall be left in the Tuck shop of the Union.

Controversial President Quits Colorado U. Post

BOULDER, Colo. (CUP-CPS) — The President of the Colorado University has announced his resignation, bringing to an end a six-year term marked by extreme political turmoil.

President Quigg Newton's resignation follows by a few months his battle with, and acquiescence to Senator Barry Goldwater.

Goldwater demanded, and finally got, the firing of the editor of the university newspaper, because of articles making what Goldwater considered to be "objectionable" remarks about him.

Newton fired the editor after the appropriate student and faculty channels upheld the editor's right to publish such material.

Comment

Ex-editor Gary Althen, when commenting on the president's resignation, responded with the same quotation Newton had given for his firing: "I think it is in

the best interests of the university."

Newton will become president of the Commonwealth Fund of New York, a foundation devoted primarily to medical research.

Music Is Featured At Hillel House

The first offering of the Musical Committee of Hillel Foundation will be a Musicales, to be presented this Sunday evening at 8:15, at Hillel House, 3460 Stanley Street.

A soiree of baroque and other forms of chamber music will feature the Woodwind Trio of student musicians. Mike Namer will play the bassoon, Mike Flanders, the flute and Arthur Ginsberg, the clarinet. The public is cordially invited to attend this cultural diversification.

Psychology Club Probes Mental Health Service

Dr. Alex Schwartzman of the McGill Mental Health Service will discuss various aspects of the newly founded student service today at the Psychology Club meeting, to be held at one o'clock in Room 204 of the McConnell Engineering Building.

This is the first year in which this service has been extended to include undergraduate students; previously it was uniquely for medical students.

Dr. Schwartzman, who received his doctorate in clinical psychology and personality research at McGill, has done research at the University of British Columbia and at the University of Washington. In 1960 he returned to McGill to work on the medical student mental health project. Dr. Schwartzman has published

Fabulous "Dream Date" Donated By Plumbers

The 32nd Annual Plumbers' Ball will be held on Friday, January 25, from 9:30 pm to 3 am at the Sir Arthur Currie Gymnasium.

Continuous music for the ball will be provided this year by Eddie Alexander and his orchestra along with Nat Raider's Dixieland Band.

works dealing with medical education problems, schizophrenia studies and E.E.G. and personality correlates.

The discussion, which will be followed by a question period, will include the modus operandi of the Mental Health Service and how the student can take advantage of it. Typical problems and hypothetical cases will be described.

The various departments of the Faculty of Engineering have been working for months on displays which will compete for the C. M. Anson Trophy. This Trophy is awarded annually at the ball by a distinguished group of judges for the most ingenious exhibit. Engineers of the Civil Department will be attempting to retain possession of the Trophy which they won last year for their working model of a hydro-electric dam.

Dream Date

As in previous years, each ticket-holder will have an opportunity of winning a "Dream Date". This expense-paid evening includes dinner, a limousine complete with chauffeur, a corsage and other accessories. The winning ticket will be drawn on Thursday, January 24, in the McConnell Engineering Building.

Beginning Monday, January 14, thirty coeds will be selling tickets throughout the campus. In addition to this, booths will be set up in both Engineering Buildings and the Arts Building, where table reservations may be made.

AIESEC

There will be an important meeting today for all applicants for AIESEC Traineeships in the Union Ballroom at 1 pm.

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ALL SAINTS' CHAPEL EPIPHANY 1

10:00 am—Holy Communion

7:00 pm—Evensong

7:30 pm—Dr. R. Lennox, Principal of Presbyterian College, Montreal, on "Worship in the Presbyterian Tradition."

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HUMANISM AS A BELIEF SYSTEM

A free public lecture by

Dr. Ernest Poser on January 13th at 8 pm,
N.D.G. Community Centre (Decarie and
Cote St. Antoine, top floor).

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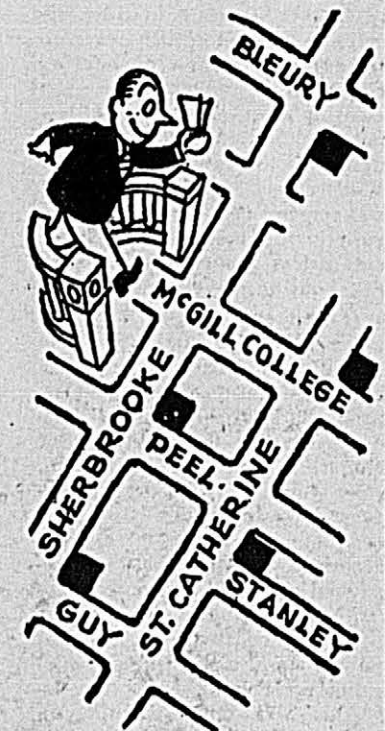
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January 11, 1815

The odds are that on January 11, 1963 not even half a dozen students at this university will spontaneously recognize the significance of the date which forms the title of this editorial. This, of course, is to be expected.

It was Professor Arthur Lower, the grand old man of Canadian historians, who observed a few years ago that Canada was not a good country for heroes. The birthdays of Washington and Lincoln are national holidays in the United States. John Alexander Macdonald, born January 11, 1815, must content himself with the occasional plaudits of professional historians and constitutional experts.

The only town, city, or hamlet named for him is the C.P.R. signal stop of Alexander in darkest Saskatchewan, which on its incorporation assumed the middle name of the founder of his country. This anecdote is related in all seriousness in a leaflet provided free to passengers on transcontinental trains.

But Macdonald's monument is to be found in his achievement, which was to create, in defiance of all the factors that appeared to render such a creation impossible, a nation based on the partnership of two distinct linguistic and cultural groups, and to endow it with a federal constitution which is still accepted as a model.

He faced opposition all the way: a powerful separatist movement in Nova Scotia, anti-French bigotry in Ontario, anti-English bigotry in Quebec, the frequent indifference of British governments, the hostility of the United States, the rebellious Métis of Manitoba, not to mention sheer public apathy, indifference and defeatism. Then as now, there were those who said that the experiment would never work, that the "two nations warring in a single state" as they had been described only thirty years previously, were simultaneously incompatible, that the northern half of the continent could never form an economically viable unit. Today when these questions are again being asked, we can refer to the example of the man who proved that anything is possible. Let us now praise famous men, and our fathers that begot us.

Traditionalism At Trent

As readers of "Canada's national magazine" may by now be aware, Tom Symons is a University President without a university. More specifically he is President of the embryonic Trent University, scheduled to open in the fall of 1964 in the pastoral community of Peterborough, Ontario.

What caught our attention in the Maclean's article was the statement "Both the curriculum and sports will be traditional — heavy on pure sciences, liberal arts, rowing and hockey; light on the more fashionable social sciences and rah-rah spectator sports." Leaving aside the question of whether hockey is, or could be, a spectator sport, we wonder what Mr. Symons has against the "fashionable" social sciences.

To condemn relatively new disciplines merely for being fashionable does not strike us as a very commendable attitude in a university teacher. Those of us who think the analysis of society is one of the essential tasks of education are entitled to ask whether he has discovered anything to replace them. The self-conscious pursuit of anachronism is a continuing and distressing feature of our society. Peterborough possesses one picturesque anachronism in the shape of its famous Trent Canal lift locks. It hardly requires the curriculum of its new university to fall into the same pattern.

In conjunction with its annual post-Christmas recruiting program, the Daily would like to meet people seriously interested in news reporting, features, sports and photography. All those concerned are invited to visit the Daily office in the Union basement next week, beginning on Sunday afternoon.

A Study of Poland: Part III

Domestic Concepts

In concluding this academic report on Poland, I propose to discuss a series of subjects which, though inaccessible to extensive analysis within the scope of this paper, are nevertheless deserving of consideration and comment. I trust that the essence of these subjects of discussion will be reflected herein, notwithstanding the limited copy devoted to their treatment.

(1) On the Concept of Freedom in Poland

It is difficult to speak of the concept of freedom in Poland inasmuch as the concept itself has a multiplicity of meanings on one side of the iron curtain apart from the difficulties involved in choosing a common denomination of analysis for both sides. At best, the Polish concept of freedom can only be analyzed in terms of what the Poles themselves conceive freedom to be, rather than in terms of what we conceive it to be. It can perhaps be evaluated in the light of our own conception; but it must not be forgotten that it will be a value judgment based on our system of values, and on the assumption that our system is the correct one.

The Pole conceives of freedom in terms of needs and the satisfaction of those needs. We think of freedom in terms of rights and the protection of those rights. The Pole translates civil rights in terms of material sustenance; we think of material sustenance without civil rights as meaningless. The critical question that one may ask of Poland is this: What appears when the Pole begins to think of freedom not only in terms of the satisfaction of needs, but in terms of the protection of rights? And how long can Marxian dialectics postpone the answer? What happens when the Pole believes that he lives "not by bread alone"? and when bread and ideology are not enough? And even assuming the Pole continues to conceive of freedom as the satisfaction of needs — what then, if the needs are not satisfied? Time, then, is the most valuable ally that the West has here. The situation can become critical if the needs are not satisfied; and it can become critical if the needs are satisfied. Freedom may yet become a broader concept than geopolitical necessity.

(2) Democracy

The Polish comparative analysis of Western and Polish democracy is a compelling one. The Pole is willing to admit that presently the West enjoys a greater degree of democracy than he has; but he argues in terms of "trends", represented graphically. Accordingly, though Western democracy is situated higher on the graph, it is curving downward; yet Polish democracy, situated lower, is climbing upward. But one begins to get the impression that what is being done here is the assimilation of the question of Western democracy to the dialectics of Capitalism (ultimately fascistic) and the question of Polish democracy to the dialectics of Communism (ultimately democratic). So that Western democracy must necessarily descend graphically and Polish democracy ascend graphically, not because of the inherent nature of the system of democracy, but because of the ideological assumptions from which each is derived.

The question of democracy as the "decision-making process" is ignored; and when alluded

to, is countered only by terminological facades such as "democratic centralism" and "multi-party government"; democratic centralism is nothing else but the euphemistic description for the adherence of lower party cells to the Party's directives; while multi-party government is nothing else but the euphemistic "front" of the National Unity Front—which conducts the election campaign, determines the list of election candidates, and sets down the election program, the only party platform submitted to the electorate and endorsed by all parties and candidates.

Now, it is true that in this system Communism is much less monolithic than in other Communist countries; and that all this inspires a greater hope that a new form of Communism may

by

IRWIN COTLER

This is the third in a series of excerpts from the author's academic report on Poland written for World University Services of Canada. Mr. Cotler, Editor-in-Chief of the Daily was one of two McGill delegates to the W.U.S. Seminar in Poland last summer. The views expressed here are his own and not those of the McGill Daily or of W.U.S.

evolve; but it is perhaps better to speak of Polish Communism as "liberal" Communism rather than "democratic communism" — which seems a little more difficult to accept.

(3) Social Policy

Notwithstanding the fact that Poland, and indeed any Communist country, prides itself on its social policies and welfare program, very little emphasis on this was placed in the formal lecture forums; thus much of the material that follows was gleaned from informal discussion, and the analysis will concentrate on those topics most often discussed.

(a) Medical Care:

To the Western observers, free medicare to all citizens appears as an attractive feature of the government's social policy; nevertheless, as admirable as the propagation of such a policy is, its actual implementation is even more important. Now, it is true that the Polish government claims that free medicare is available to all Polish citizens; but what it doesn't reveal is the conditions upon which this availability is contingent. For free medicare is not available to private enterprise employees; and when one considers that 89% of all agricultural farms in Poland are owned by peasants, and that peasants compose 50% of the total Polish population (not to mention the other private retailers and entrepreneurs), then the number of people actually enjoying free medicare is not as great as one might be led to believe; and when one considers the cost of such medicare, which privately is relatively expensive, then the political utility of free medicare to induce peasants to operate state co-operative farms and suppress private enterprise in all forms can well be appreciated.

(b) Housing and Town Planning

One cannot help but admire the massive reconstruction that has taken place in Poland, following the systematic destruc-

tion of cities and towns by the Nazis. Town planning is extremely extensive, and housing developments are in view in many parts of Poland. Nevertheless, certain problems still remain. First, there is at times a lack of coordination between metropolitan and suburban planning, with the result that the rural areas are unprepared to accommodate the population overflow from the city areas;

second, some of the brickwork is of poor quality due to the need to build structures quickly in the post-war period. Moreover, the situation may become even more critical with the population explosion and it is questionable whether housing facilities can handle it; third, much of the buildings are in a state of disrepair due to the lack of funds for maintenance and repair; though the Plan provides for a high rate of construction, there is no provision for maintenance and repair, which accounts for the poor finishing seen in most houses; fourth, the architectural bareness is partly due to the need for "ideology in housing", which is reflected in the unattractive rows of "socialist realism" architecture in the housing developments constructed with a Marxist pencil; and finally, the low monthly rent rate is more than offset by the high down payment which the Pole must pay as a member of a housing co-operative.

This situation has evolved from the inability of the state to finance its state housing development plan which necessitated the formation of housing co-operatives wherein the monthly rent is extremely low but the initial down payment necessary for capital investment is extremely high. Over 25% of all apartment houses are now built in this manner while state enterprises have also entered the housing development field.

(c) Education

All Poles are guaranteed the financial means to receive a higher education; consequently, about 80% of high school students enter the Institutes of higher education in Poland. Here they register for a five-year program which they can complete by attaining a high academic standing in the prescribed seminars and oral examinations. Three factors, however, should be pointed out in regard to the question of higher education in Poland. First, the institutes of higher learning in Poland refer not only to the universities but also to the trade schools whose popularity and status are on a much higher level than here; second, the student approach to the institutes of higher learning seems much more "professionalized", in the sense that public service and political activity seem to play a much more integral part of the student's life; finally, article I of the Act of 1958 on "higher" schools governing universities and other institutes of higher learning is of questionable significance. It reads as follows: "Universities carry on active work in the building of socialism in the People's Democracy." One wonders how far this "active work" can be extended; and what the lack of it entails.

(4) Agriculture

The fact that Poland's agricultural produce is greater per acre than any other Communist

(Continued on page 9)

MCGILL DAILY PANORAMA

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No. 12

Jacob's Ladder To Success

A Survey Of Siskind

by HERB ARONOFF

Editor's Note: Mr. Jacob Siskind is Theatre Editor of the Montreal Star and is well-known for his weekly reviews. A man of many talents, he is often engaged in pursuing his favorite pastime - music. One of his projects for this winter is a series of ten public lectures entitled "Music Depreciation" to be delivered at the YWCA on Dorchester Boulevard beginning January 16. The following article on Mr. Siskind has been constructed from a three-hour conversation held recently in the Daily Offices.

Interviewing a critic is somewhat like attempting to destroy an iceberg - you don't know where to begin, and, having started, either you freeze, or are exhausted by the sheer immensity of the project.

Jacob Siskind is an unusual kind of critic. Eight-ninths of an iceberg lie beneath a chilly surface, but although most of Mr. Siskind's widely varied interests and talents are not immediately evident, neither are they hidden beneath a chilly surface. His face is bright - almost cherubic - and his manner is soft, though sometimes intense. He does not have the jaundiced eye, the acidic smile, nor the sarcastic tone usually acquired after long years of service to the performing arts. For that is what Jacob Siskind has done - served the performing arts in Montreal.

Hungry People

As Theatre Editor of the Montreal Star, Siskind has reviewed movies, operas, ballets, and plays. His outlook envelopes a sincere sense of duty to his readers - people he believes to be intelligent and hungry for good entertainment and good theatre.

As with many of Montreal's artistically aware, Siskind spent a number of years with the McGill Daily, during which time he was Editor of the Features Department. A true alumnus, he has fond recollections of his days at the University, where he divided his time between journalism, music, and lectures.

Always a lover of good music, Siskind reminisced of his adventures with the Faculty of Music and their old buildings, whose walls, which re-



acted to the sounding of trumpets much as did those of Jericho, were continually falling down. A carefully planned pictorial article on the Faculty, showing the poor condition of the building, quickly brought the Fire Department, and the edifice was subsequently condemned.

Following his musical instincts, Siskind, after leaving McGill, worked for the now-defunct Montreal Standard until 1950. He then freelanced as a

music critic until 1956, when he was invited by the Star to join their permanent staff as Theatre Editor.

Even now, Siskind continues to teach piano, and it is common knowledge that his record library contains one of the most complete classical collections in Montreal. He is frequently called upon to deliver lectures in the field of music, and is presently preparing a public series of ten lectures entitled "Music Depreciation" to be delivered at the YWCA on Dorchester Boulevard beginning January 16.

An Expert?

Siskind's first love is obviously music, yet his occupation is theatre. Does he feel that a reviewer must be an expert in the field in which he works?

"No. I believe that if the 'adhesive force' is there, personal experience will suffice, even if there is no fundamental knowledge."

Then does he agree with the quotation "good reviewers are made and not born"?

"Certainly."

During the course of the conversation, the interviewer made the mistake of referring to Mr. Siskind as a critic.

"I am not a critic. I am a reviewer! There is only one critic left in North America - Walter Kerr in New York."

Then what is his purpose as a reviewer?

"A reviewer has no purpose. He is a reporter."

Siskind was anxious to divorce himself from the image of the arrogant critic. He used only the word reviewer, and when asked how a review affected the reader, he answered "It doesn't". By this, he obviously meant that a review does not keep a reader away from a film or play, but only prepares him for what is being offered. When it was suggested that many plays on Broadway had closed because of poor reviews, Siskind explained the difference:

"On Broadway, there are so many offerings, that it is the duty of the reviewer to screen the plays. In Montreal, there are so few plays, that movies make up the bulk of English entertainment. It would be unfair to keep people away from the few opportunities available to them."

Emotional Problems

Siskind referred to his review of "Long Day's Journey Into Night". Here, he had expressed his approval of the film, but without mentioning his emotional reaction to it. The people who had read his article and attended the movie were disappointed because they weren't prepared to be depressed by the dramatic action. According to Siskind, this was a definite failure. It is not only his job to state that he liked a picture, but also to describe the emotional effect. To Mr. Siskind, this conflict between the intellectual and the emotional is a definite problem.

"I have often felt that the full effect of a movie has been lost to me because I was conscious of trying to review it."

Since reaction is everything, a reviewer's task is made more difficult by his surroundings. In the cloistered screening room, each reviewer is careful not to reveal his emotions. Thus, the atmosphere is often "dead" - without any of the sympathetic interplay of reaction that usually permeates the ordinary theatre audience.

And just as Mr. Siskind finds that reviewers tend to cut themselves off from one another in the screening room, he finds that a reviewer must also be somewhat of a "loner" in society.

Must a reviewer necessarily place himself above the people he writes to?

"No. He must, however, set himself apart."

Perhaps this is done to preserve the objectivity of a review:

"There is no objectivity in reviewing. But there are objective standards - production, technique, etc."

Nathan Cohen has said that when he attends the theatre, he expects perfection - what do you expect?

Mostly Human

"Most of us are human. I don't believe that you demand perfection from human beings. The



more a person is capable of, the more you should expect."

This last answer implied a mobility of standards, and Mr. Siskind was asked if he raised and lowered his according to the play, movie, or concert. Did he attend a student performance conscious of the fact that the participants were amateurs?

"Yes. But I do not lower my standards. One cannot raise or lower standards, but must have different ones for varied situations. I remember having reviewed a concert by Sviatoslav Richter (the Russian pianist). It was disappointing, and I said so. If, however, I am reviewing a student pianist who is playing up to his full potential, although his best may be but one-hundredth of Richter's ability, the review will be good because the levels of ability are so widely separated."

Mr. Siskind applies the same philosophy to movies, believing that a film can be a success as entertainment though a failure artistically.

Are movies getting better or worse?

"If you mean 'are Hollywood movies getting better, and thus, more European', yes. But Hollywood put out many exceptional pictures in the 1930's. How many? Hundreds. But now, movie-making is a business run by businessmen."

European Appeal

Then what is the appeal of European movies?

"People here today are dissatisfied with entertainment. The trend in movies now is toward literature and away from the sophisticated camera. Thus, in European films by people like Resnais one is attracted to the camera work by its inadequacy. From Hollywood, we are still getting a little bit of sex, a little bit of religion, and a little bit of philosophy."

(Cont'd on page 4 of Panorama)

M O V I E S

The Mongols

THE MONGOLS. A Royal Film France Cinema Production. Directed by Andre De Toth. Opening tonight at the Strand, Rialto, Chateau, Savoy, and Empress theatres with the following cast: Jack Palance, Anita Ekberg, Oggatal son of Genghis Khan, Huluna.

The Mongols is the world-shaking epic saga of Genghis Khan's invasion of Europe starring Jack Palance, Anita Ekberg and the population of Italy. The movie is a somewhat abbreviated adaptation of Toynbee's *Studios In History* and, as such, manages to present one of the most significant events in Eurasian history as an informative capsule that is both easy and enjoyable to take. Indeed, the producer of *The Mongols* plans to make an ambitious sequel to it adapting the whole of Toynbee's best-seller, to be called *From Adam to Atom* or *The Greatest Movie Ever Made*. This proposed film will run from 10 to 20 days, with two three-day intermissions.

Just as Taras Bulba was filmed on the grassy plateaus of Argentina, so much like the Russian steppes, *The Mongols* found a location outside Rome topographically similar to the Polish countryside, where the story takes place. Parts of the film were shot on the ruins of the set constructed for Ben Hur in an effort to maintain deceptive validity. The nearby night life of Rome supplied the necessary psychodynamic validity.

The film is a kind of Asiatic Western with Roman overtones. It is an excellent example of what can be done in dubbing techniques. The lips of the minor actors move in Italian while the words come out in English; in this way the dialogue is given a subtle Mongolian effect.

Anita Ekberg, the Swedish star of *La Dolce Vita* and *Boccaccio '70*, fills the role very well. She plays the consort of Oggatal, Genghis Khan's wicked son (Jack Palance). It is stimu-

lating to see her ride about in the midst of battle in a slit-legged bathrobe, her person glittering with jewels, stabbing Poles between the eyes. Further on in the film, with Queen-like serenity, she allows herself to be horse-whipped by Jack Palance, but more of this later. Suffice it to say that Anita Ekberg plays a kind of female counterpart to Steve Reeves in this film.

Jack Palance shows the same old fire he showed in such varied roles as *Jack The Ripper* and *Attila The Hun*. Though he again plays a monster, his interpretation is not completely Machiavellian; he adds to the role and presents the warlike son of Genghis Khan as a very human person. Oggatal becomes not merely a sadist but a masochist with a strong death-wish.

The population of Italy does a merely adequate job. There is something not quite spontaneous about their sword-shaking and spear-rattling.

Something should be said about the horses in the cast as these dumb beasts are never given the consideration they deserve. The horses were superb. In the quicksand-scene where the Mongol horde is drowning, the horses caught in the quicksand give the scene a pathos comparable to "Guernica" with its tortured animals. There were no camels in the film.

The Mongols is packed with action. Unlike such films as *Spartacus*, which promise more than they deliver, *The Mongols* presents a great deal of stereophonic noise, Eastman colour, a large cast of screaming, fighting extras, and many blood-curdling atrocities on a CinemaScope screen.

We see men with arrows through their throats, ears, and eyes, men trampled by horses, crushed by falling walls, and strapped to wagon wheels. Men are tortured with fire; women are whipped; and, in one scene, a man burns his hands to remove the ropes that tie his wrists. The movie is a veritable handbook of atrocities. There is, also, a rather lewd dance (by film standards) which will probably be deleted by the censors.

The main musical theme of the picture (in case it sounds familiar) is stolen from Richard Rogers' "Victory at Sea". The rest of the music I find hard to place; it may be original.

Costumes and sets are unexpectedly excellent. Montages are by one Ricardo Scotti. In some scenes, especially the outdoor ones at the beginning of the film, the cinemascopic screen is used with great success. Later it becomes a burden on the director.

A word to the wise — do not take your young selves to this picture, not because it is full of sex and violence, but because it is a colossal bore.

LAWRENCE WASSER

Billy Budd

BILLY BUDD. Produced and Directed by Peter Ustinov from a screenplay by Peter Ustinov and DeWitt Edden based on the play by Louis O. Cox and Robert H. Chapman; from the novel "Billy Budd, Foretopman" by Herman Melville. Opening at the Kent Theatre with the following cast: Capt. Edward Vere Peter Ustinov, Master-At-Arms Claggart Robert Ryan, The Danisher Melvyn Douglas, Billy Budd Terence Stamp, Lt. Ratcliffe John Neville.

No less than three films playing on the theme of cruelty-as-a-means-to-achieve-discipline aboard the vessels of the Royal

Navy in the late 18th Century have been presented in the past three months. *H.M.S. Defiant*, concerning the 1797 mutiny of the Fleet at Nore, featured Alec Guinness and Dirk Bogard in a typical British production, smooth, efficient, but dramatically weak. The much publicized, though least successful, *Mutiny on the Bounty* featured sadistic lashings and was saved only by excellent photography, and the strong portrayal by Trevor Howard.

Today, at the Kent Theatre, the third of these naval sagas begins its local showing. Speaking comparatively, *Billy Budd* is by far the most successful of the three; artistically, dramatically, and from the point of view of direction.

A good deal of the credit for this must go to Peter Ustinov, who never ceases to astound his audiences by his versatility, capability and talent. In this effort he has produced, directed, written, and given an admirable dramatic performance as a British officer, torn between his duty and justice.

It is hard to avoid superlatives. The production is fresh, vibrant, and thoroughly executed. Technically, the details of navigation and social history are precise. The ships on which all the action takes place are accurate replicas, lending an air of reality to the proceedings.

The film has been intelligently directed as an allegory pointing out the struggle between good and evil. This image is heightened by sensitive black and white photography, and a subtle musical score.

Herman Melville's story depicts the clash between innocent goodness, personified by the sailor Billy Budd, and malicious evil represented by the Master-at-arms Claggart. The struggle has, of course, tragic undercurrents for when good destroys evil, it likewise destroys itself. This is a predicament which men who live in society must always face.

It is never easy to translate a novel of this sort to the screen. Actors usually find it difficult to be convincing as abstract qualities anthropomorphized. However, in this film, Director Ustinov has assembled a most impressive cast, and by his own example in a leading role, has set a pace in superb acting achievements, consistently followed by other members.

Veterans like Melvyn Douglas, "aged wisdom and experience", Robert Ryan, "sadistic evil", and Shakespearean actor John Neville, "bound to duty and the law, even if justice must be sacrificed", as well as newcomer Terence Stamp, "doomed innocence" all give extraordinary performances. The minor characters in the production are also very well portrayed.

This film is an intelligent commentary on morality in society. It is thought-provoking, posing the difficult problem of law against justice and should not be approached light-heartedly.

FORD

The Manchurian Candidate

THE MANCHURIAN CANDIDATE. Produced by George Axelrod and John Frankenheimer. Directed by John Frankenheimer. Screenplay by George Axelrod from the novel by Richard Condon. At the Loews with the following cast:

Laurence Harvey Raymond Shaw
Frank Sinatra Ben Marco
Janet Leigh Rosalind

The Manchurian Candidate, currently at Loew's, is a very unusual motion picture, and if right is served, it should set a trend in American intrigue film in much the same way as did "Stalag 17" or the early Bogarts. Incorporating psychological realism, the film presents as a source of action the disrupted human condition of the protagonist. He is visualized as a black phantom avenger when he commits a murder, and later, as a mortified mechanical monster. At the end of the film, when he recovers his sanity, the camera shows him resolute and swift of action.

The story concerns the strange training Raymond Shaw (Lawrence Harvey) receives as a political assassin when he is captured by the Communists in the Korean war. The dual role of assassin and "lovable soldier" which he assumes after his brainwashing are extensions of a split in his personality developed in conflict with his mother. In the name of this influential mother, the Queen of Diamonds, he becomes involved in a plot to place a communist in the U.S. presidency.

A shock ending, which would have been readily anticipated by an audience sophisticated in the ways of Hitchcock, is given freshness because of a series of reversals throughout the film. Unfortunately, unless the audience has caught the first reversal they will be unimpressed by the second, which may account for any lack of popularity the picture suffers.

The alert viewer may also find fault with this film because there are in it a series of shining inconsistencies and improbabilities concerning American politics. There is no reason to dwell overly long on those errors, and I don't suppose they can readily diminish the thrill of the story.

There is one important problem, however, that seems to lie at the foundations of the film. In order to keep the character of Shaw mysterious we are allowed to see comparatively little of him, but instead, wonder and worry about him through the eyes of his army mates, especially a Major Marco (Frank Sinatra).

Marco's broodings are irrelevant; his affair with a complainant female (Janet Leigh) he meets on a train is silly; and Sinatra's acting is, as usual, particularly uninspired. The story is in serious danger, at times, of bogging down completely among these distractions.

Admitting these imperfections, however, one must proceed to recognize the accomplishments of the film. Rather than allowing the various disciplines of psychology to intrude darkly upon the story like strangers bearing messages, the story itself seems the extension of a psychotic phantasy working itself out in symbolic terms, almost "as if a magic lantern through the nerves in patterns on a screen."

RICHARD ABRAMS

Tiara Tahiti

TIARA TAHITI. Produced by Ivan Foxwell. Directed by William T. Kotchess. Screenplay by Jeffrey Cotterell and Ivan Foxwell. Made at Pinewood Studios and on location in Tahiti. At the Avenue and Outremont Theatres, with the following cast:

James Mason Brett Ainsley
John Mills Lt. Col. Clifford Southey
Brenda Monteros Belle Annie

Relieving and wonderful it is for the frustrated, north-American male to know that (0) somewhere there is a race of half-nude and lovely women who crave the white-skinned men as the bee craves nectar. The cinema and its Madison Avenue Freudianism have discovered Tahiti; more than one viewer will be willing to suspend disbelief. Watching Rosenda Monteros, the dramatically superfluous female lead in *Tiara Tahiti*, the old Adam in even the most conscientious critic cannot be ignored. It is a fine example of how a producer stacks the deck.

Built around the sexual and geographical escapism (the two being closely linked so that the naive movie-goer will not associate promiscuity and nudity with the western nations) is a subtle satire presented through a cast of characterizations. But in this instance characterization is an essential part of the film, resulting in a quasi-allegorical effect where magnified personalities assume a great number of objectified overtones. In this way the action continually amplifies itself, like a hall of mirrors.

By far the most striking aspect of the film is the use of a paranoic (*dementia praecox*) situation to elucidate a national conscience. Tucked away behind John Mills' excellent portrayal of a self-inflating clerk who, after World War II, works himself up into a prosperous (on the cover of Time magazine) executive is all the loathing and shame shared by the English lower classes who are slowly rising over the tumbling bodies of the old English Aristocracy.

Money just is not the great equalizer. James (Humbert Humbert) Mason is the fallen aristocrat, the victim of an embarrassment contrived early in the picture by Mills. The two are brought face to face on Tahiti where Mason has political influence and Mills wants to establish a large hotel. Here, apparently, Mason takes his revenge.

Fortunately for *Tiara Tahiti*, the plot line contains an extreme and thoroughly effective reversal. Utilizing a pair of soliloquies and a number of small effects, the director gives Mills a great amount of sympathy. In the end, when it becomes obvious that Mills is suffering a paranoic delusion, the viewer is almost as confused as the actor. The point is made strongly; we are more willing to believe in persecution than honest friendship because of personal smallness. A second viewing of the film reveals completely what a clever trick the director plays. He affords an escape from an escape.

A. G. GLOVER

The Poverty Of Profundity

Stuart Gilman has written two plays recently presented at the Pot Pourri, which purport to be terribly profound reflections on some of the "big" questions bothering the mythical modern man. Following the tortuous involutions of his dramatic dialectic (in *When We Two Decide*) is, though often a frustrating experience, sometimes (at unfortunately infrequent intervals) a rewarding one. Nor is it very easy.

This first play is an interesting blend of stock phrases and illogical exchanges in the current theatre (Eurobia's reminiscence of the bird-sculpture at the moment of greatest crisis was an unconvincing example of a familiar device). The dialogue alternates between striking phrases, which are often more ornamental than dramatically apposite, and a baldly presented reproduction of common types of interchange (this was most evident in the many sudden changes of mood).

Contrived

The development is jagged so that the spectator is constantly made aware of the highly contrived nature of the dramatic situation. Effects are openly striven for rather than achieved. Mr. Gilman has only very partially succeeded in integrating current dramatic idiom with his

own aims and ideas. His stage sense is occasionally good, but is a matter of individual situations and not of total conception.

There is also a certain pretentiousness about both plays which is disturbing. Though it isn't necessary for a young playwright to be concerned only with trivial problems, the attempt to use the theatre as a medium for the raising of philosophical questions may result, as it does here, in an artificial situation such that these questions seem externally superimposed, rather than emerging from the dramatic tension itself.

It is hard to classify *The Prisoner* as anything other than a failure. It communicated to the audience little of the intensity of feeling which Marie-Louise Holz, in the self-directed role of the woman, attempted in vain to convey. Nor was it the actress who defeated the play but rather the contrary. Indeed, in *When We Two Decide* as well, the acting left relatively little to be desired, though at some of the less convincing points — for example, Eurobia's final shriek — the task was simply too difficult.

While *The Prisoner* may be considered a dialogue between a woman and the tape-recorded voice of her ambiguously dead lover, the play has apparently been rearranged and the situation is rather vague — the lover pleads to be released (which means I assume, that she should switch off the tape recorder).

When We Two Decide is also a dialogue, but a dialogue between ideas rather than people. Both plays are concerned with an important decision and as such, are interesting and worthwhile, not so much intrinsically as for the crude and undeveloped possibilities contained in the plays and perhaps in their author. There are certainly a number of good lines in *When We Two Decide*.

M.



Terence Stamp is the young British actor who plays Billy Budd in the film adaptation of Melville's novel. Stamp, originally dark-haired, was forced to dye his hair in order to portray this allegorical figure of doomed innocence.

Poetry Series Features Malus

Louis Dudek, poet and professor, has announced the forthcoming release, in late January or early February, of the sixth in a series of slim volumes, each of which is designed as the showcase for one deserving McGill poet. The 1963 edition of this annual contribution to the field of collegiate poetry will be entitled "Night Is A Flaming City."

This collection of forty poems on a theme, written by Michael Malus and selected and edited by Malus and Professor Dudek, will be somewhat of a one-man exhibition for Malus, although the poems will be accompanied by several photographs depicting the city at night which are the work of Steven Roth.

Jean Dalmain's direction and performance as Dandin leaves little melancholy about. To draw a laugh Dalmain need only shuffle his feet.

A consummate master of the double take, Guy Hoffmann's Sganarelle is tremendous. When Hoffmann and Dalmain, who adds to his chores the role of the father, are alone on the stage in a scene from *Le Médecin*, a dialectic of scene stealing is set up between them.

To credit all deserving performances would be impossible. The most obvious would go to Monique Leyrac, as Dandin's wife and as the betrothed woman in *Le Médecin*; Jean Gascon as Dandin's father-in-law, (he also directed *Le Médecin*); and a man to be watched, Pierre Thériault who played supporting roles in both plays.

The directors deserve special credit for their ability to improvise which was considerable. But rather than obscure Molière, they made him more visible.

In the program blurb, Jean Gascon describes the two plays as theatre for actors and audience of good health. He is right. The standards of the TNM over the years has been one of the highest anywhere. Their double Molière production raises it a little higher. If you see any theatre this season, see this.

Molière Comedies Superb Production

Molière became French-Canadian Tuesday night.

The setting for *Le Theatre du Nouveau Monde's* superb production of two Molière comedies at the Orpheum was New France at the end of the French regime.

Amongst Indians, a travelling pot and pan man, and French Canadian jigs, Molière never fared better.

Le Médecin Malgré Lui and *George Dandin* are farces and are more down to earth than

the earlier *Misanthrope*. This type of theatre demands enormous resources from the actors. What is put between the lines makes the play. The TNM adds slap stick, double takes and hell-for-leather fun.

The plots are meagre. Sganarelle — the doctor in spite of himself — is a woodcutter coerced by his revenging wife into posing as a doctor capable of curing a young woman who has feigned speechlessness because her father wants to marry her off to a suitor she doesn't love.

All pretty thin you say, but you don't know Molière or how he can be exploited by the TNM.

George Dandin seems just as opaque. Dandin — a social-climbing peasant — tries to expose the infidelity of his wife to her aristocratic parents. He fails and the play ends as he resolves to drown himself.

Every character in the play is pretty despicable and it is easy for the play to turn into a disturbing comi-tragedy — the last thing, I am told, Molière had in mind.



Sarita and Annalee Elman, both McGill students, opened at the Café André last night. The twins specialize in International folksongs, and have been performing for McGill audiences for the past three years, at Blood Drives, Winter Carnivals, and Folk Music concerts.

PANORAMA

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FRIDAY, JANUARY 11, 1963

An Art Dealer Speaks On Art

Energy equals not only MC² but success. At least this is the case with George Waddington, who this year celebrates his 29th year as an art dealer.

A few minutes with Waddington and one marvels at his energy.

One moment he is explaining that "rooms should fit the painting, not the reverse, for the artist is a very special person and his works must be respected".

Another moment he is telling a prospective art buyer a colourful story behind some painting.

And this activity goes on late each night six days a week.

Drenched in art for years, Waddington has hundreds of ideas and impressions about paintings, painters and purchasers.

What do you think of Montrealers' tastes in art?

"People here have good taste

but are sometimes inclined to lose faith in their own judgment," Waddington said.

Then came a story about a woman who bought a painting she liked but returned because an aunt, a so-called art expert, didn't like it.

Is the art dealer more than a middleman between the artist and the buyer?

"Much more if he's serious. One thing, the art dealer saves both buyer and artist much embarrassment. In the gallery, a buyer can say he doesn't like a painting without offending the artist.

"Also, an art dealer out purely for business will try to convince people to buy what will give him the most profit, while a serious art dealer tries to guide people into choosing what is good of the type of painting they want."

Raised in Ireland, Waddington's early plans were to be an analytical chemist. However, finding no market for analytical chemists in the 30s, he joined his brother, an art dealer in Dublin.

He worked 22 years in Dublin, often travelling to the continent and London to see the latest works. Coming to Canada in 1956, he resolved not to get into the "hectic" occupation of art dealing again.

His resolve lasted two weeks. Opening a very modest art gallery on Sherbrooke Street, he struggled. "until people saw I was serious and trusted me."

Since then the story of the Waddington gallery is told in one word: expansion.

Does he mind students browsing but not buying in his gallery?

"I'm very much in favor of young people being exposed to art," Waddington answered. "This is how the faculty of art appreciation blossoms.

"My gallery is open house and if I'm free I'll answer queries."

REFORD MacDOUGALL

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A pot-pourri of light music and discussion.

7:10—REPORT: ON QUEBEC OLDER BOYS PARLIAMENT

7:30—CAREERS: WITH IBM
Guest is Gordon Purdy, Systems Engineering Manager.

Tuesday, January 15

7:00—THE WORLD TODAY

7:30—SKYLINE
University Planning is discussed.

Wednesday, January 16

7:00—RELIGIONS OF THE WORLD

7:25—LIVE DRAMA.
A Medieval play is produced.

Thursday, January 17

7:00—JUST FOR LISTENING
7:15—THE CANADIAN LITERARY SCENE

First in a series of reviews of Canadian Literature.

7:30—TWO FACES OF THE THEATRE

Norma Springford discusses professional theatre in Montreal.

Friday, January 18

7:00—THE LIVING VOICE

7:20—CAMPUS CAPERS

A Sir George Williams University feature on the Baha'i World Faith.

7:45—THE DAILY SPEAKS

Ten-minute round-up of the week's activities on the campus, produced in conjunction with the staff of the McGill Daily.

JACOB SISKIND

(Cont'd from page 1 of Panorama)

"There are different types of European movies. Each director appealing to a particular group. Each of these groups is a part of a peculiar classification of people whose interest lies perhaps in being the first to discover a particular philosophy of film-making."

Does Mr. Siskind think that the opening of the Place des Arts will have any effect on English theatre in Montreal?

"It won't change a thing. Montreal is the fifth largest

music centre in North America, but we still don't have any English theatre. The people who go to concerts just don't go to the theatre.

Mr. Siskind was asked to describe some of the problems peculiar to a reviewer:

"A reviewer must make himself an outcast. Meeting artists personally is particularly bad. I could recount a number of incidents where meeting an actor or singer has resulted in the destroying of any image I had held previously."

"It is more difficult to write a good review than to write a bad one. If you are thoroughly enjoying a movie then you haven't intellectualized. And how do you itemize an emotion? The more drums I want to beat — the less likely I am to succeed."

"As a reviewer, it is necessary to keep on learning. If you stop learning you're dead. I think people know when they have stopped, but don't want to admit it."

As the interview came to a close and Mr. Siskind rose to leave, he was asked if he had read "Why Rock the Boat", a satire on the newspapers of Montreal. The dialogue was as follows:

"No, I haven't."

"I don't believe you."

"I haven't."

"Are you sure?"

"Just say that I have no comment."

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One Man's Renaissance...

THE RENAISSANCE AND ENGLISH HUMANISM. By Douglas Bush. University of Toronto Press (Canadian University Paper-books). 139 pp. \$1.95.

The year 1453 was perhaps the only occasion in the last 1,000 years in which the Greeks had the opportunity to do anything that interested anyone but other Greeks. The Turks took Constantinople, and "fleeing Greek scholars" went to Italy. In addition to the books and scrolls they carried, they were somewhat slowed by the burden of carrying the torch of learning which had been allowed to go out in the dismal blackness of the Western Middle Ages.

And the Renaissance was born.

This fairy tale was first refuted in the early eighteenth century, but it has shown a peculiar reluctance to die out, and still lives a fugitive existence in contemporary high school history texts.

It did, however, have one virtue that may account for its persistence: simplicity. And since it lost its respectability, scholars have ridden off rapidly in all directions to replace it.

As Douglas points out in his excellent summary of recent theories: "modern critics may be roughly divided into two camps. One view extends the Renaissance backward to include the Middle Ages, the other extends to Middle Ages forward to include the Renaissance". Any view which attempts to avoid the Scylla of an overly dogmatic approach is liable to fall into the Charbydis of regarding the Renaissance as a mere development of historical causes perceivable in the reign of Charlemagne.

In the first chapter of "The Renaissance and English Humanism", Bush's analysis seems to suffer from the latter failing. After a judicious survey of the theories of Burkhardt, Burdach, Toffanin and others, he devotes the last pages of the chapter to refuting the theory that the guiding spirit of the Renaissance was one of rebellious individualism. If the Middle Ages were religious, Bush says, so was the Renaissance; if the Renaissance was individualistic, so were the Middle Ages. While there is nothing really wrong with the individual points Bush makes (except for a curiously distorted view of Machiavelli as "medieval"), together they give the impression that if he knows what is wrong, he has no real idea of what is right.

The book consists of a series of lectures Bush delivered at the University of Toronto (after three reprints, it is finally making its appearance in paperback) and it is remarkable that he is able to cover as much ground as he does within the short space the format afforded. With only twenty-five pages at his disposal, perhaps Bush is wise in not committing himself to any specific theory of the Renaissance.

The second lecture is a masterly exposition of the fusion of Christian theology and classical culture in the writings of the humanists, while the third focuses on the contributions of the English humanists — More, Ascham and Elyot — made to sixteenth century literature and thought. The book concludes with a discussion of Milton.

The only fault one can find with Bush's exposition of humanism is that he does not always clearly differentiate among them — and some would make strange bedfellows indeed. The Italian humanist historians, for example, had an incredibly naive belief in the inevitable progress of mankind which is certainly foreign to such a work as "Utopia". But the brevity of the book may have made these distinctions impossible, and it is no more criminal to speak of "the humanists" than of "the Victorians" or any other respectable abstraction.

Many things may be forgiven a man of wit, and Bush's extremely entertaining style is as important as the fundamental nature of the problems with which he deals in making the book attractive to the general reader. For instance, here is his comment on the view that the Middle Ages was concerned only with religion: "At least we should acknowledge that Jean de Meung and Chaucer wore their cowls with a difference, even if they did not enjoy life like Savonarola and Calvin".

"The Renaissance and English Humanism" is one of a number of books recently reprinted in the University of Toronto paperback series. Others include: "The Politics of Education" by Frank MacKinnon; "Essays in Canadian Economic History" and "The Fur Trade in Canada" by Harold A. Innis; "Our Living Tradition" ed. by Claude Bissell; "The Bruce Beckons" by W. Sherwood Fox and "Rideau Waterway" by Robert Legget.

TOM TAUSKY

Sea scape

thin sea shell
faint ship's bell

hull
breast of a gull
long white beach
the skin of a peach
pressed by the palm
of the sea.

fish graze on meadows
flit from shadows
suspended high
die and sink.

go feel a smooth stone
a worn bone;
walk down an empty beach
like a page
uncluttered.

LAWRENCE WASSER

Polish Report...

(Continued from page 4)

country seems to speak well for Polish agriculture. Nevertheless, certain fundamental problems may force a crisis here. 89% of this agricultural produce has come from private farms; but the private farm is un-Marxist.

Yet collectivization is unthinkable, a fact recognized by Gomulka himself who ordered the dissolution of forced collectivization which had accumulated huge deficits; but if the government were to teach the peasant modern techniques of farming and provide him with modern machinery, not only would this be heretical ideologically but it would serve to perpetuate the

heresy since it would increase the peasant's desire to work his own farm.

How then do you maintain a high rate of agricultural produce without subverting your 'ideology'? The government has tried to do this by the creation of agricultural cooperatives, and encouraging the formation of these cooperatives with a series of tax incentives and other amenities. The problem, here, however, is the schism between prosperous and less prosperous cooperatives, resulting in depressed agricultural sectors due to the insufficient capital investment needed for machinery. Communism appears to have its own "contradictions."

Whatever became of:

Lucy Borgia,
CLASS OF '02?



It is a tribute to our Home Ec. course that the name of this little girl is celebrated wherever food is eaten and wine is drunk. Lucy, early in her course, gave unmistakable evidence that food to her was not merely a means to an end but an end in itself. Herself a sparing eater, she encouraged guests to enjoy each meal as if it were their last. With a few simple ingredients, Miss Borgia could produce a banquet to end all banquets. Her Omelette a la Fine Toadstools is still talked about in hushed voices. The few contemporaries who survived her, often recalled this gentle lady diligently tending her little kitchen garden of Deadly Nightshade, Foxglove and Hemlock. You don't find cooking like Lucy's in the college cafeteria these days.

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'NEATH THE HILL

with
robert prinsky
Newsfeatures Editor

Some people seem to be getting quite excited over the recent airlines rulings, particularly with regard to the cancellation of the AIESEC charter flight. They think that IATA is a bunch of mean old men who are discriminating against students and, more to the point, costing them more money.

But they see only the direct consequences; no one is familiar with the airlines policy which governs charter regulations, a policy which influences their very survival.

There are two basic questions which must be understood and answered. I can only pose them and explain them; the answers are beyond me. Most important is the philosophy behind chartering airplanes: It is to encourage people to travel, not to enable those who would fly at any price to do so at a lower one, but to enable those who could not fly at all to have the opportunity. Is this completely fair?

Then there is the matter of IATA itself. It is an association of all the world's major scheduled international airlines which regulates the fares (among other things) of its members. Many people feel that IATA is a monopoly of the airlines for their own benefit with price-fixing as one of their aims. Is it a monopoly?

Since the late 1950's, the world's airlines have been plagued by the problem of too many seats and too few passengers, almost entirely due to the rapid introduction of the big jets (Boeing 707, Douglas DC-8 and Convair 880). Efforts have been made to get more people to fly, chiefly by lowering fares. All the while, however, care was taken to ensure that more people flew, and that only the present travellers did not take advantage of the reductions.

The North Atlantic route is the most lucrative and competitive in the world. It is here that regulations are tightest. One of these rules is that groups who are organized for travel purposes exclusively may not charter planes. In view of what I have said, this follows naturally, for these people would fly anyway; why give them reduced rates?

Busses and trains are a different story. Anyone can charter to go anywhere. They feel that a guaranteed full load at a specific time warrants a price reduction whether or not the passengers would travel anyway. Here is the sharp difference with airlines policy. Is it fair for the world's air carriers to decree, through IATA, that people must fly at full fare if they are going to fly at all?

A few arguments have been advanced by the airlines in reply to such criticism. Basically they say that flying an airplane is a more complicated process than running a bus or train. But these excuses do not solve the basic problem stated above.

This brings me to IATA itself, the International Air Transport Association whose headquarters are here in Montreal. Who are they that they can decree how people are to fly and what prices are they to pay? Are they a monopoly?

A monopoly, or more precisely in this case a cartel, is a small group of enterprises which operate for the benefit of their own members, who stifle competition, control production, and fix prices. IATA encompasses all the world's airlines of significance, has therefore no competition, and apparently controls prices. Is it therefore a monopoly or cartel?

They deny the accusation vehemently. They do not limit membership, so that no one is excluded from joining and enjoying the benefits. They do not stifle competition because members compete among themselves on many routes, and also with the few non-IATA airlines. They do not control production, in that they have no say as to frequency of flights. They do not control prices since they only suggest fares; all such suggestions must be ratified by the governments of the countries affected.

But over 90% of all IATA suggestions have been ratified by the respective governments, and of the others, most were amended only in some technical detail. This includes all proposals, not only those concerning fares. And in that all the major airlines are members, there is not much else one can do if one wants to fly; he must use an IATA line. Is this not monopolizing?

So AIESEC flights are cancelled because they are a travel group and their trainees will still fly. They will not be allowed to violate the airlines charter rules. The justice of their principles is subject to question, but it cannot be answered here. Whether an airlines monopoly, if indeed it is one, is just another matter and I do not propose to answer that either. I wonder who can.

PROFESSORIAL PROFILES

An honest scholar has a kind of integrity; he tells the truth as he sees it. The political thinker has to relate his position to the world in which he lives. He must present an honest representation of his subject.

This is James R. Mallory's conception of the role of the political scientist as it relates to the expression of personal opinions in lectures by professors of the social sciences. Professor Mallory is Chairman of the Department of Economics and Political Science.

"A lecture has a particular purpose: to teach something," he says. "However, to some extent, a man's personal views are ingrained into whatever he says. So long as they do not interfere with this honest representation, personal opinions are not harmful but are, on the contrary, quite necessary."

Mallory went into his field simply because he has always been interested in politics. Born in the border town of St. Andrews, New Brunswick, he received his B.A. from the University of New Brunswick in 1937 and his Master's from Dalhousie in 1941. In addition, he studied law at the University of Edinburgh "not because I wanted to be a lawyer, but because I was interested in constitutions, and it appeared to be the best way to study this."

After receiving his Master's, Mallory was on the staff of the University of Saskatchewan for two years, the University of Toronto for one, and Brandon College in the University of Manitoba for another two. He joined the faculty at McGill in 1946, and was appointed Chairman of his department in 1959.

He is an acknowledged expert on parliamentary procedure, and has often acted as Speaker for Model Parliaments at McGill. He has high praise for this student activity. "Anything that gets people in contact, however artificial, with a genuine political institution is a good thing."

"It gets across to people the fact that Parliament is an artificial structure and that although it appears to some people to be a frivolous thing, its business is quite serious."

In addition, while the mass communications arts, — radio, television — make it easier for people to visualize events as they happen, they see these events from the outside. Activities such as Model Parliament enable them to learn more about Parliament as it is actually run.

He feels that there is too little student participation in politics. Today's students are less concerned, less interested, than in his own generation. He admits, however, that there is more of such interest than there was five years ago, and thinks that this trend will probably continue.

However, this concern will probably not reach the heights attained in the thirties because it costs a lot of money, and far fewer people went to college then than now, and those who went were far more serious about education.

Today, fewer people are prevented from getting into college, and this trend will continue. Government provision of free education for all at the university level he regards as inevitable. "Even in the past five years, the

J. R. Mallory

POLITICAL SCIENCE



— ILONA SHILOV

difference in the amount of money that the Province gives to education is astonishing." Practically all provinces will support a needy student if he keeps reasonable marks.

Mallory does not think that this broadening of student enrollment will contribute to mediocrity on the campus. "On the contrary, without these bursaries and scholarships, the University would be inhabited only by those who could afford it. There would be people with talent who would not have the financial resources to attend."

However, there is less of a sense of concern among university students today. The outside world has had less of an impact on people than previously. Moreover, the prospect of being "fried by a bomb" gives people a sense of hopelessness, and hence of disinterest in politics.

People concerned over nuclear disarmament are more numerous in Britain than here. He claimed, however, that there are still a large number of disengaged students there.

Britain is a more important power than Canada, so the people have a greater area of choice. Hence, there is more concern. "We have no choice whatsoever, and we cannot do anything about it. We can argue about the details, but that's all."

The peace movement in the United States, which is also a great power, is weak. The Europeans, Mallory pointed out, are not directly concerned with the collision between the two great powers. "They see themselves as the Third Force." The Americans and the Russians, on the other hand, are self-consciously aware that they are world leaders. Peace appears more obviously in the United States to be against the national interest.

He has a high regard for Canada's current Parliament. "It is much better than the last one, even only in terms of sheer quality," he says. He does not think that the absence of a stable government has in any way hindered the use of this quality, "because most of the talent is on the Opposition side."

Indeed, he sees no great harm in minority government per se. However, with minority government all the time he fears that

nothing would get done — there would be no major coherent policy.

Spring elections seem to be in the offing, Mallory predicted. It is probable that the Liberals and the Progressive Conservatives will change sides in the new Parliament, but there would still be no majority government. Social Credit will lose some seats to the Liberals in Quebec, but it will still keep from five to fifteen in this province. New Democratic representation will remain about the same.

Even though there still will probably be minority government in the next Parliament if there is an election within the year, Mallory does not think that we are doomed to have minority government indefinitely. He compared this period to the twenties, a period of minority government which eventually ended with a clear Liberal majority.

He thinks there will not be majority government until some party obtains a sense of national consensus. The existence of four parties shows that there is no national consensus now. He claimed that both the Liberal and Progressive Conservative parties are going through a leadership crisis at the same time.

There is only a tactical possibility that one of the smaller parties would replace one of the major ones. If a party should capture two provinces it could have a permanent machine on which to build. Such an eventuality is not likely now, but it could happen in the future if a strong regeneration in one of the minor parties should occur the same time that "someone was making a complete botch" of a major party.

"Chances are that the Social Credit party has reached its peak. Their success in the last elections was based on a number of factors in Quebec which are not likely to repeat themselves. I predicted its disappearance in 1955 and again in 1959, and both times I was wrong."

"It is hard to tell how a party like Social Credit keeps on getting votes, but it does." He also feels that the New Democratic Party may have reached a plateau and will be stuck there for some time.

NOEL ROY

Redmen Face Mustangs Chandler Set To Play

by STEVE GRUBER

With the opening game of the O.Q.A.A. Intercollegiate basketball season tomorrow night at Western, the Basketball Redmen went into last night's practice at the Currie Gym with a solid determination to perfect their offensive strategy and tighten up the defensive situation.

In preparation for the fray with the revenge-seeking Westerners, McGill's coach Ron Sharpe has incorporated Steve Chandler into the Redmen offensive attack. Chandler, who garnered cage experience on the University of California's campus at Berkeley, has played in only one Redmen game so far this season due to the pressure of first year Medical studies. However, he now feels that he can take an active position in both O.Q.A.A. and CIBL play in the second half of the '62-'63 schedule. The addition of Chandler, who should be a great asset to the club, will further enhance the Red and White's chances of retaining their Eastern Division O.Q.A.A. championship.

Walker Solid

Along with the return of Chandler, the squad is also banking on Captain Jack Walker's inspired leadership to take them to victory. So far Walker has been the mainstay in four City Intercollegiate Basketball League wins, and the success of the club largely depends on his sure, steady ball-handling and consistent play-making. Jack, as well, possesses a fine shot, which brought him 25 points, the season's Redmen high, against the University of Montreal Carabins.

Heading the defensive contingent is former Redmen stalwart

Ian Monteith. His 205 pounds on a 6'1" frame make him a tough man to handle under the backboards. Equally adept at hauling down rebounds is lanky centre Jim Berwick, who gathered his previous basketball experience with the Junior Varsity Indians. Another asset to the defensive corps is 6'5" Bruce Wilkie, whose mobility makes him a good man to have.

Holdovers Set

Rounding out the squad are two members of last year's Jay Vee

club, Dan Fleming and Bob Mingle, Sy Luterman, a former Georgian, Earland Pepper, a Redman of previous years, and Marty Wright, who played for the Northern Oilers of the Can-Am League.

It appears that the Redmen are well on their way to forming a championship contender with this well-rounded squad. But the big test comes at the University of Western Ontario's gym tomorrow night, when the Red and White face their first league O.Q.A.A. opponents.

Footballers Scout Talent

Early next week, Football Redmen Line Coach Ron Murphy will reveal the latest developments in McGill's search for football players for the 1963 Redmen.

Murphy has just returned from an extensive scouting trip in Ontario and he may have some good news concerning several top notch high school prospects. The Daily also has reason to believe that several top flight players from last year's Loyola Warrior squad may be entering graduate school.

The most interesting development is a letter exchange between the Athletics Department and an American collegiate product who played quarterback. The Daily has

good reason to believe that some exciting breaks are going to come out into the open within the next few days but with the Athletics Department's No Comment sign on the door, the above information can only be considered speculation.

Elsewhere on the collegiate football scene, the CFL draft should be revealed sometime soon. Fraser Allen and Ian Monteith appear to be two likely selections from the 1962 Redmen squad.

The Intramural Scene

by SHELDON PRICE

Today marks the end of the Intramural League Fall Program for the season 1962-63 in the activities of floor hockey, ice hockey, basketball, and volleyball. Playoff schedules have already been completed for basketball and floor hockey while those of the other two sports are on the drawing board and will shortly be announced.

BASKETBALL PLAYOFFS Monday, January 14

7 pm:

- CT. 1 — Bankers vs Architecture
- CT. 2 — Medicine 3 vs Puritans
- CT. 3 — Shysters vs B.M.'s
- CT. 4 — Polymorphs vs Education

8 pm:

- CT. 1 — Medicine 4 vs Turkeys
- CT. 2 — Dents 1 & 2 vs Seamen
- CT. 3 — Dents 3 & 4 vs M.M.'s
- CT. 4 — Pinboys vs Medicine 1

FLOOR HOCKEY PLAYOFFS Wednesday, January 16

- 7:00 pm — Bankers vs Law 1
- 7:30 pm — Medicine III vs Medicine I
- 8:00 pm — Wholes vs Shysters

In the past week, several matches were played in the four leagues. Floor hockey action saw the Shysters cream the Argos 7-3 as L'Abbe erupted for four goals. Med I setback Law I to the tune of 4-2. The second four-goal performance was witnessed as Mosley notched all the points for his team. Mosley incidentally, is leading the League in scoring by a wide margin. The Bankers sparked by Motherwell's two goals smeared the Swivils to the tune of 5-1.

Volleyball activity saw some near upsets. The hapless Dynamos fell victims to the Swivils after winning the first game. The powerful Arts and Science entry, the Bandits trimmed Dents I in the final game. The Shysters and Dents III won their matches by default over Commerce and Med 1B. The M & M walked over the Swivils 15-2. Education won the rubber match from Med 1A in a hotly contested struggle.

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Janet Smith Victorious In Women's Badminton

by MARSHA STERN

Janet Smith, a fourth year Physical Education student, was the victor in the Women's Badminton Club Singles tournament, which was held on Tuesday, January 10 in the Gym.

In the semi-finals, Miss Smith defeated Frances Rorke 11-3 and 11-8. Nancy Anglin topped Barbara MacIntosh by scores of 11-6 and 11-0. In the finals, Janet beat Miss Anglin by 11-5 and 11-7.

The tournament was very close, and it featured long volleys with spectacular saves by most participants. At times it seemed that there would be only tied games, but the girls showed their skill by using extra power and judgment in placing their shots out of their opponents' reach.

The Doubles tournament will take place next Tuesday, January

15 in the Gym at 7:30 pm. Anyone interested in playing may sign up by phoning Nancy Anglin at AV. 8-8318 before Monday.

Six girls were chosen to play in the Invitation Meet at the Montreal Badminton and Squash Club next Wednesday and at the Queen's Sports Day, held in conjunction with Athletics Night, on January 26. They are Janet Smith, Frances Rorke, Barb MacIntosh, Nancy Anglin, Vera Marer and Joy Legge. Four of these girls will be chosen to play in the Inter-collegiate Tournament at McGill on February 1 and 2.

Linesmen Needed

Linesmen are needed for the tournament. No experience is needed, and anyone may sign up. The linesmen will be on duty from 9:30 am to 12:30 pm and from 1:30 to 4:30 pm on Friday, February 1, and from 9:30 to 11 am on Saturday, February 2. Applicants may be on duty for stretches from one hour to the full morning or afternoon. Interested women may call Nancy Anglin at the above number or Marsha Stern at RI. 8-8132.

TYPING

Term papers or notes at home. Excellent references. Reasonable

Mrs. Rita Seligman
RE. 1-2453

Varsity Entertains Redmen Second Place To Winner

by ENN RAUDSEPP

After a long holiday lay-off, hockey action in the O.Q.A.A. begins again tonight at Toronto where the Redmen take on the hometown Varsity Blues.

Both teams, having identical records of two wins and two losses, will be seeking to move a notch higher from their second place standings.

The only previous meeting of these two clubs, played here in Montreal, saw McGill outhustle and outscore the Hogtowners to finally emerge on the long end of a 6-3 count. It's my bet, however, that tonight's fixture will be of a different genre — tighter, and better played — with both teams having equal chances to win.

Blues Seek Revenge

First of all, that first match in no way indicated Toronto's true potential. The Blues met the Redmen on the downhill slide of their back-to-back road trip games. On Friday night, they had met and vanquished the last-place U of M Carabins 4-1. Then on Saturday afternoon, with all their aches and pains from the first encounter still very vivid in their minds, they were downed by a fresh and rested group of Redmen.

This in no way implies that the Redmen were taking advantage of a bunch of lame ducks or that their victory wasn't deserved — but only that tonight's encounter will not be so clearly defined in terms of black and white.

Secondly, the Blues have the always influential support of a home town crowd and the familiarity of a home rink to help them.

Thirdly, during the long vacation, the Redmen spent an enforced period of idleness, whereas the

Hogtowners kept their skates sharpened and free from rust, appearing in several exhibition games and tournaments.

Fourthly, Toronto's highly publicized offence, led by ex-N.H.L. Stu McNeill, has been the most consistent point scoring unit in the League — never having been held to less than three goals per game and twice hitting for 7 and 8, against Laval and U of M respectively.

Offence Shines

On the other side of the scale, however, is enough weight in favour of the Redmen to swing the balance to equilibrium.

McGill's best play so far has been produced by the defensive corps — certainly the finest in the League. Headed by the likes of G.B. Maughan, 6'3", 205 lbs; Bill McKeller, 6', 200 lbs; and Len McDougall, 6'1", 190 lbs; the whole rearguard has won the wary respect of all opposing forwards. Now, with five-year veteran Mike Richards returning for a final season with the squad, the Redmen have an embarrassing but pleasing richness of talent in this spot.

In between the pipes, ably handling the final line of defence, and playing perhaps the finest hockey of his career is John Tennant, the boy from Lethbridge.

Certainly when the top defence meets the best offence in any lea-

gue, the results are sure to prove interesting. Something has to give, and it just might be Toronto!

On offence, the forwards, who at times have had trouble jelling into a strong attacking unit, now appear ready and the second half of the schedule should bring forth some sparkling play from their hidden reservoir of talent. Captain Larry Jones, and John Gilfillan, in particular, should burst out with a rash of goals at any moment.

The rookie unit which has been producing consistently, backing up the veterans with clutch plays and often scoring when that one point is most needed, should play even better this half of the season.



LARRY JONES

As for the inactivity during the holidays; Coach Burnett feels that it has done no major damage. The fellows kept themselves in shape, by skating and skiing, and during the practices this past week, have shown no relapse. Indeed, they have appeared more long-winded and enthusiastic than during the first half of the season. Also, Coach Burnett has been shifting his forwards and defence, giving everyone more skating freedom and play-making experience. At the moment, the only question mark is big rookie center Rick Moore whose old back injury has recurred. Pain-killing drugs should, however, allow him to do his usual effective job.

Last but not least, the spirit on the squad is at a peak. The boys know they can beat the other teams, have done so already and there is no stopping them now. They have gone to Toronto with only one purpose — to win and as Coach Burnett put it, "We even have the turkey ready."

BASKETBALL PLAYOFFS

Monday, January 14, 1963

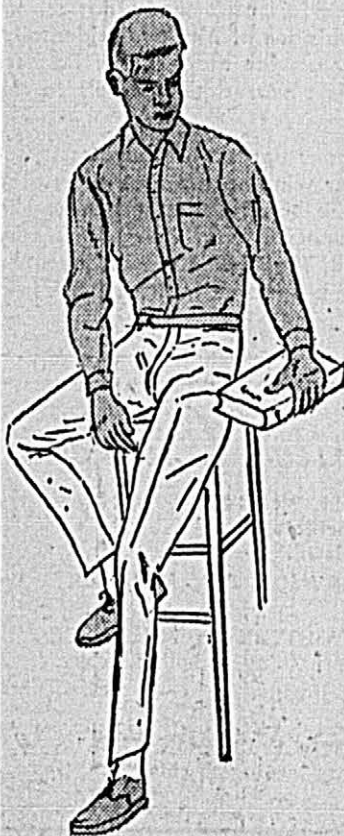
7:00 pm

CT. 1 Bankers vs Architecture
CT. 2 Med 3 vs Puritans
CT. 3 Shysters vs B.M.'s
CT. 4 Polymorphs vs Education

8:00 pm

CT. 1 Med. vs Turkeys
CT. 2 Dents 1 & 2 vs Seamen
CT. 3 Dent 3 & 4 vs M.M.'s
CT. 4 Pinboys vs Med. 1

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